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ART NOTES

The following has been presented in the Illinois Legislature :

Be it enacted by the People of the State of Illinois represented in general assembly :

Section 1. Whenever in any city in this State the City Council shall deem it advisable, they may by ordinance provide for the creation of a commission to be known as the Art Commission of such city.

Section 2. Such commission shall consist of the mayor of such city, the president or chief officer of the principal art institute, or similar incorporated organization, if there be any in such city, the presidents or president of the boards or board of park commissioners of any parks, park, or system of parks within the limits of such city under the control of a board or boards of park commissioners (all of whom shall serve as members of the state Art Commission during the continuance of their said several offices) and three other members, residents of said city, to be appointed by the mayor. One of said three members shall be a painter, one a sculptor, and one an architect.

Section 3. The said three members to be appointed by the mayor shall serve for one year, for two years and for three years as members of said commission, and shall determine by lot their respective terms of office. After the expiration of said terms of office their successors shall be appointed for a term of three years in each case. All appointments to fill vacancies shall be for the unexpired term. In case any vacancy shall occur in the commission for any reason, the vacancy shall be filled by appointment as provided in the preceding section.

Section 4. The commission shall serve without compensation as such and shall elect a president and secretary from its own members, whose term of office shall be for one year and until their successors are elected and qualified.

The commission shall have power to adopt its own rules of procedure. Five commissioners shall constitute a quorum.

Section 5. Suitable offices shall be provided for the commission by the common council of such city, and the expenses of the commission shall be paid by appropriation made therefor by said common council annually.

Section 6. Hereafter no work of art shall become the property of such city by purchase, gift, or otherwise, unless such work of art, or a design of the same, together with a statement of the proposed location of such work of art, shall first have been submitted to and

An Act to Provide for the Creation of Art Commissions in Cities and to Define Their Powers

approved by the commission; nor shall such work of art until so approved be erected or placed in or upon or allowed to extend over or upon any street, avenue, square, common, municipal building, or other place belonging to such city, or any park, boulevard, or public ground situated within the limits of such city. The commission may, when they deem proper, also require a complete model of the proposed work of art to be submitted. The term "work of art," as used in this connection, shall apply to and include all paintings, mural decorations, stained glass, statues, bas relief, or other sculptures, ornaments, fountains, images, or other structure of a permanent character intended for ornament or commemoration. The term "municipal building," as used in this connection, shall include all public schools, and all buildings or portions thereof, and all grounds used for school purposes, in such city. No existing work of art in the possession of the city, or in any parks, boulevards, public grounds, school buildings, or school grounds aforesaid, shall be removed, relocated or altered in any way without the similar approval of the commission, except as provided in Section 8 of this Act. When so requested by the mayor or the common council, the commission shall act in a similar capacity with similar powers in respect of designs of buildings, bridges, approaches, gates, fences, lamps, or other structures erected or to be erected upon land belonging to the city, or a part of any of the parks, public grounds, or boulevards within the limits of such city, and in respect of the lines, grades and plotting of the public ways and grounds, and in respect of the arches, bridges, structures and approaches which are the property of any corporation or private individual, and which shall extend over or upon any street, avenue, highway, boulevard, park, or other public place belonging to or within the limits of such city.

But this section shall not be construed as impairing the power of any park board to refuse its consent to the erection or acceptance of public monuments or memorials or other works of art or structures of any sort within any park, boulevard, or other public ground under their control in such city.

Section 7. If the commission shall fail to decide upon any matter submitted to it within sixty days after such submission, its decision shall be deemed unnecessary.

Section 8. In case the removal or relocation of any existing work of art or other matter that under the provisions of section 6 would be within the control of the Art Commission shall be deemed necessary by those in power to cause such removal or relocation, the commission shall within forty-eight hours after notice approve or disapprove of such removal or relocation, and in case of their failure so to act within forty-eight hours after the receipt of such notice, they shall be deemed to have approved of such removal or relocation.

It was drawn up by Judge John Barton Payne, President of the Chicago Art Association.

NEED OF AN ART COMMISSION. — Just why an esteemed contemporary assumes that a fine art commission of eight members, selected according to the provisions of the bill now before the State Legislature, would be seven ignoramuses, is not clear. In Chicago that commission would consist of the mayor, the director of the Art Institute, the presidents of the three park boards, and three artists to be appointed by the mayor—one painter, one sculptor and one architect. Four of the men thus chosen might be called experts in art matters. In the other four we probably should have men of practical business ability, of high education and of high standing in the community. If the art commission were in existence to-day it would be made up of Carter H. Harrison, Dr. P. M. Woodworth, Joseph W. Suddard, John B. Sherman, W. M. R. French and—let us say D. H. Burnham, Lorado Taft and Ralph W. Clarkson. Or the last three names might be those of F. W. Freer, R. W. Bock and Louis H. Sullivan, or Oliver Dennett Grover, I. K. Pond, Charles Francis Browne—but there is a large list of competent artists from which to choose.

Would anyone call these ignoramuses? Why take for granted that a board so constituted could never agree? Such boards have managed to agree in other cities. Are Chicago men notably irritable or irrational? Why prophecy that the mayor and the park commissioners would know little of art; that the mayor's appointees would know as little, and the only person duly qualified, the director of the Art Institute, would find his opinions overruled by the vote of seven ignoramuses?

New York's art commission of ten contains but three artists, yet these three yield an influence proportionate to their admitted knowledge of the subject, not to their numbers. There is no reason for supposing that our mayor and our park commissioners would not, like men of intelligence everywhere, defer to expert opinion, tempering it occasionally with their own judgment as to what might be practical for the city or the parks.

Other cities, says our contemporary, have experimented with an art commission with more or less disastrous results. This is ambiguous and disingenuous. Boston tried it first, and was so admirably served that New York was encouraged to do likewise. Once more the results were good. Philadelphia and Washington are now following the same plan. This plan preserved unspoiled to Boston her noble Copley Square; again and again in New York it prevented the acceptance of inferior statuary or the injudicious placing of acceptable gifts. It has encouraged donations through confidence that any sums given for civic embellishment would be wisely employed. Further, it has interfered with intrusting moneys for public monuments to some sculptor whose work could never pass the jury to a temporary art exhibition—that plan is far from being a failure.

As for the statue removed from the lake front in obedience to public sentiment, can anyone believe that it ever would have been placed there had an art commission existed with power to reject it, five years ago? The \$50,000, worse than thrown away upon that unfortunate figure, if expended by a competent committee might have given Chicago a monument worthy of civic pride. Had the city hall been passed upon in the first place by a jury of business men and artists we should not now be eager to get rid of it.

By all means let us have an art commission. Let us give it power to guard against the foolish spending of public moneys on "artistic" monstrosities. And then let us give it power to reject ill-judged gifts of private individuals. Were the statues of our streets to stand trial before any competent tribunal, more than one sentence of banishment would go forth. There are several full-length figures displayed in our public parks which it were better for art that they were toppled off their perches into the miniature lakes near their bases.

Chicago Evening Post.



R. H. Russell, New York, will either in late spring or early summer bring out what promises to be a very interesting and artistic book, "Three Cities." Childe Hassam, whose street scenes are so widely known, will illustrate it, by characteristic drawings of the picturesque in the cities of Paris, London, and New York.



Mr. Eric Pape, whose art was the subject of an article in the March issue of BRUSH AND PENCIL, is doing some very interesting work for the "Building of the Mohammedan Empire," which is now running in the *Cosmopolitan Magazine*. This series of articles is from the pen of John Brisben Walker, and, with the remarkable illustrations by Mr. Pape, will make one of the sensations of current magazine literature.



The first of the Series of American Color Prints for schoolroom decoration by Miss B. Ostertag has been issued, and is meeting with a hearty response from those interested. Already they are finding their place on the walls of schoolrooms, for they are strong in color and effect and they can be seen from a distance. The titles under each one will furnish historic texts that will be read a thousand times by the wandering eyes of scholars. Benjamin Franklin will be the subject of the second plate in this series. See notice on page 11 of this issue.



If we may judge by the criticisms in the New York papers, the portraits recently exhibited there by Carolus Duran are not wholly suc-

cessful. They are technically excellent, have "style," but are not remarkable for character. Shall we blame the painter or his sitters? A fashionable portrait must necessarily have its short-comings.



The sale of black and white drawings, at the American Art Galleries, New York, by E. W. Kemble, brought the moderate total of \$1,278.50 for eighty-seven pictures.



Charles Melville Dewey's pictures were sold early in March at the galleries of the American Art Association by Mr. Kirby, and thirty-one of them brought \$4,355, being an average of \$132 each.



Seventy-seven pictures by Frederic A. Bridgman were sold by Mr. Thomas E. Kirby at the American Art Galleries, New York City, in March, for a total of \$15,560, an average of about \$202 apiece. The prices were far from satisfactory. The large panel, "Music of the Past," one of the best things Mr. Bridgman has done in recent years, was not sold, the artist having put on it an upset price of \$4,000.

The huge salon picture, "Crossing the Red Sea. Pharaoh Pursuing the Israelites," which was valued at \$7,000, brought the highest price of the evening, \$875. For the big decorative panel, "Fête of the Woods—Bacchantes," which the artist is reported to have valued at \$5,000, Messrs. Knoedler & Co. paid \$800. From these figures the prices dropped to less than \$150. The pictures of Algerian women brought from \$250 to \$700.



Edward T. Dressler during March held an exhibition of about twenty-five of his works in Abbott's, Madison Street, Chicago. They were landscapes, and represented the artist at his best. They were mostly in a refined and gray scheme of color, all uniformly interesting in composition. Mr. Dressler is at present painting in the far West.



It is said that in the last twelve years Thomas E. Kirby, of the American Art Association, has personally sold pictures and other objects of art in about fifty collections which have realized \$8,584,123. The important sales were: Mary T. Morgan, \$1,205,153; A. T. Stewart, \$575,079; R. A. Robinson, \$451,171; W. H. Stewart, \$409,790; Mrs. B. Clarke, \$306,948; the three George I. Seney sales, \$1,285,074.



A bill for the protection of artistic copyright, drawn up by a number of painters and sculptors, has been submitted to the Royal Acad-

emy, which has suggested a small number of alterations that have been accepted by the projectors. It enacts that the copyright of a work shall, where there is no agreement to the contrary, rest in the artist—a proposal that gets rid of many difficulties. In the case of a portrait, however, the artist will not be entitled to produce a replica or in any way reproduce the portrait without the express consent of the sitter. This stipulation, of course, applies to sculptors as well as painters.



The death of the genial recorder of life in the poor districts of New York, Michael Angelo Woolf, occurred in March. He was a man of large sympathies and the pathos of the children in his drawings was appealing. Of his own work he once said: "If my little pictures have anywhere awakened a feeling of charity for my little friends I am supremely happy, and feel repaid for my work. It has been my constant care to keep in mind the fact that where a blow and ridicule would harden a sensitive nature, tears of pity and sympathy might soften the thorns which have entered the hearts of thousands of the slums."



The sad news of the death of Mr. John L. Breck, a well-known painter of landscapes, was a severe shock to his many friends. Mr. Breck was asphyxiated by gas at the St. Botolph Club, Boston, March 18th. Mr. Breck was a follower of Monet, and painted a number of summers at Giverny, France, with conspicuous results. He was very popular with his fellows. The Paris student of '89 and '90 will remember his great geniality as well as his merits as a painter.



At Thurber's, Chicago, will be held early in April an exhibition of drawings by the caricaturist of *Punch*, Phil May. BRUSH AND PENCIL has spoken of his work before in notices of his books published by R. H. Russell, New York.



In a recent "expression of opinion" as to which were the "eight greatest façades in the world," the following buildings received the greatest number of votes: 1. Notre Dame Cathedral; 2. The Parthenon; 3. The Opera House, Paris; 4. St. Mark's Library, Venice; 5. St. Peter's, Rome; 6. Amiens Cathedral; 7. Farnese Palace, Rome; 8. The Ducal Palace, Venice.



The Lazares scholarship, which provides \$3,000 to be expended by the successful candidate in pursuing the study of mural painting in Europe, will soon be available for a second time, and the Metro-

politan Museum of New York has just issued a circular naming the conditions of the competition. Any unmarried man, a citizen of the United States, may compete, and candidates must notify F. B. Clark, 215 West Fifty-seventh Street, New York, before October 2d. Preliminary examinations of perspective, artistic anatomy and painting from the nude will be held in New York during the week beginning October 3d. Examination of wider scope will be held later.



On or before April 1st the Prang Educational Company will remove its Chicago office to The Fine Arts Building, 203-207 Michigan Boulevard, between Van Buren and Congress streets, where it will occupy the northeast corner of the eighth floor.

Special pains have been taken to make the new office as attractive as possible in its arrangement, and in its facilities for the display of the various educational materials of the company. A separate department has been provided for the large stock of Schoolroom Pictures and for the Still-life Material.



The sales at the water-color exhibition, at the Academy, New York, amounted to \$12,000, which is a better showing than for a number of years.

The following list is given for the purpose of record and as showing, in a way, the relative values of artist's productions—"Memories of the Red Ear" and "Waiting," by J. G. Brown, president of the American Water Color Society, \$350 each; "A Venetian," by Albert Herter, who won the Evans prize of \$300 for his "Gift of Roses," \$400; "Twilight at Sea," by Henry B. Snell, \$500; "In the Salt Marsh," by Frederick Dielman, \$100; "Santa Maria and Ducal Palace, Venice," by Thomas Moran, \$200; "A Cool Canal," by F. Hopkinson Smith, \$400; "Fairyland," by Edward Potthast, \$300, and "Off the Grand Banks," by the same artist, \$250; "Twilight" and "Morning on the Lake," by C. Morgan McIlhenney, \$300 each; "Autumn Tints," by A. M. Turner, \$175; "In Argument," by William Verplanck Birney, \$125; "Sunset, Venice," by Thomas Moran, \$150; "A Midsummer Morning" and "On the Grand Canal, Venice," by Henry P. Smith, \$300 and \$200 respectively; "Nimrod and his Granddaughter," by L. C. Earle, \$300; "October Afternoon," by Thomas B. Craig, \$150; "The Best of Friends Must Part," by Arthur I. Keller, \$200; "The Pool," by C. Harry Eaton, \$200; "Sunset, Cedars, Snow," and "The Waning Day," by Walter L. Palmer, \$150 and \$200 respectively; "The Golden Pulpits of Milan," by Harry Fenn, \$225; "Cloudland," by R. Swain Gifford, \$250; and "Off Duty," by Walter Satterlee, \$150.

Mr. Frank Forrest Frederick, of the Art Department of the University of Illinois, will conduct drawing and painting classes at Macatawa Bay, Mich., July 3 to August 12, 1899. Attention is also called to other outdoor classes by Mr. J. H. Vanderpoel, at Delavan, Wis.; by Ralph Clarkson and Charles Francis Browne, at Oregon, Ills.; by Leonard Ochtman, at Coscob, Conn., and others—see advertising pages.



There will be struck off sixteen hundred and thirty copies of the Manila medal which the sculptor, Daniel C. French, recently finished for Tiffany and Company. The obverse shows a relief portrait of Admiral Dewey, while on the reverse is a young gunner, nude to the waist, with flag across his knee. Each officer and man will thus be honored by an artistic token for memorable deeds.



Artists and designers will notice on advertising page 22 the announcement of Armour and Company of a prize of one thousand dollars for the best design for a 1900 Art Calendar. The importance of the prize, and the fame it will give the successful competitor, ought to bring out some very interesting designs. The prize is so large that it will undoubtedly tempt artists who are already famous in other lines. We hope Armour and Company will be successful in finding a good design, for their generous offer deserves it.



Mr. Samuel I. Shaw, the Chairman of the New York Athletic Club's Art Committee, conceived the excellent notion of bringing together as a special "feature" of this year's exhibition a number of canvases by the late Theodore Robinson. At this time the display of a good group of canvases by that artist is peculiarly appropriate. The purchase of a representative specimen of his work by some members of the Society of American Artists and the rejection thereof by the Metropolitan Museum are matters of such recent occurrence that it is hardly necessary to speak of them at this time.

Mr. Shaw himself possesses several important examples of Robinson's work; to the present exhibition he has sent eight, and besides these there are admirable contributions from the collections of Mr. Collin Armstrong, Mr. W. T. Evans, Mr. George A. Hearn, Mr. J. M. Lichtenauer, Mr. E. A. Rorke and Mr. W. H. Snyder. Altogether there are no less than twenty-two canvases by Robinson, and it may be said that they make an uncommonly interesting group.

Besides these there are more than 120 paintings by other American artists.—*New York Sun.*